1:Stanford U. S-4, 5 1956 AF15 East China
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Annex "A," Subparagraph li,
Sociological Background

INTELLECTUAL AND ARTISTIC EXPRESSION

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Intellectual and artistic expression is interpreted in this chapter to mean the communication of ideals and ideas through creative and academic writing, painting, the plastic arts, dancing, and music.

The bulk of the creative and academic writing of the East-China Region does not differ from that produced in China as a whole. The Chinese written language is the universal vehicle for official business and cultivated expression in all parts of China. In the last three decades, Shanghai, having more publishing houses and better international communication, vied with Peking as the nation's cultural center, until the Communists made Peking the nation's capital in 1949. Cities like Soochow, Nanking, Hangchow, Tsinan, Foochow, and Amoy of East China have been centers of higher learning. The new literary movement, although originating in Peking, also stirred these cities and Shanghai. The support from these cities gave the movement a national character. The identification of the bulk of the creative and academic writings of the East-China Region with that of the Chinese nation as a whole is particularly true today when the nation is ruled by an authoritarian and centralized government and when all cultural innovations emanate from Peking.

532 538 The Chinese, especially the Chinese Communists, often speak of literature and the arts as one. In the Communists' policy statements, what pertains to literature also pertains to the other arts. Therefore, as far as the theory and policy of the arts are concerned, no separate treatment is necessary.

532 538 184 In less sophisticated folk literature and folk art, however, East China exhibits some unique regional characteristics. But even in this respect, the East-China Region is by no means an integrated whole: Shantung is more closely related to the North China tradition, and is oriented toward Hopei rather than toward the provinces in the south; Fukien has South China characteristics not shared by other provinces in the region. Furthermore, in the mountains of southern Chekiang and western Fukien there are minority groups who have forms of intellectual and artistic expressions unlike those of the Han Chinese.

I. GENERAL CHARACTERISTICS OF LITERARY ACTIVITIES IN COMMUNIST CHINA

814 The reform of literature and art (wen-i cheng-feng) at Yenan in 1942[1] made the practice

1. Mao Tse-tung's speeches at the Party School in Yenan in February and at the Yenan Literary and Art Circles' meeting in May 1942 established the "line" of literature and art endorsed by the Central Committee of the Chinese Communist Party which has since been upheld as the creed of writers and artists in Communist

(continued next page)

1;Stanford U. S-4, 5 1956 AF15 East China
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A. The All-China Federation of Literary and Art Circles

814 In July 1949, before the establishment of the Central People's Government, writers and artists from various parts of China were "invited" to Peking where the All-China Federation of Literary and Art Circles was organized to co-ordinate the activities of a number of the nation-wide organizations in specific cultural fields, such as literature, art, music, and the cinema; it was to follow the line laid down by Mao Tse-tung in 1942. Theoretically, the federation is not a government body, but it sent delegates to the Chinese People's Political Consultative Conference in September 1949, as did Communist-sponsored political factions and mass organizations. The chairman and vice-chairman of the federation were given posts in the Communist government.

814 538 At the organizational meeting in July, Chou En-lai told the gathered writers and artists that they were the representatives of 70,000 literary and art workers in China, of whom 30,000 were in the People's Liberation Army, another 30,000 were scattered in the old Liberated Areas, and the remaining 10,000 were in areas recently liberated from the Kuomintang. From Chou's statement it seems obvious that he identified as writers and artists Party propaganda personnel and those workers engaged in raising the standard of

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538 literacy.[2] It is doubtful that the majority of these 70,000 so-called writers and artists had achieved high competence in intellectual and artistic expression. Two years later, the Communists' leading woman author, Ting Ling, was still complaining that as editor she had difficulty in finding passable manuscripts for her magazine.[3]

It is certain that the organization of these writers and artists put the politically dubious under the guidance and supervision of the politically reliable; and the organized state rendered the writers and artists collectively responsible and accountable for their part in the Communist cause. Furthermore, dominated as it was by veteran Communists, the organization embracing all China's well-known writers and artists served as an effective Communist-style "democratic front."

B. The Task of the Writers

The literary subdivision of the federation

2. Chou En-lai "Political Report at the Conference of the All-China Literary and Art Workers," (July 6, 1949), People's Literature, Peking, I, 3, January 1, 1950, p. 17.

3. Ting Miao, A General Analysis of Chinese Communist Literature and Art, Hongkong, Ya-chou ch'u-pan-she, 1954, pp. 149-150.

814 538 was the All-China Association of Literary Workers, which, like the federation's other subdivisions, has its own professional magazine, People's Literature. In the first issue, published in October 1949, the sixfold task of the magazine was stated in part as follows:

1. To participate in the People's Liberation War and in the construction of the "New Democratic nation" through literary forms that are treasured by the people, with ideological content reflecting the growth of the new nation and praising the contribution of the masses in revolutionary struggles and productive activities;

2. To rid literature of imperialist influence, and to reform traditional literature; to accept what is good in foreign literary and artistic endeavor;

3. To guide the masses in factories, villages, and in the ranks in their literary study, and to help increase their "literary strength";

4. To develop literatures of the ethnic minorities;

5. To study revolutionary theory, and to organize groups for the study and discussion of the new literary productions and the formulations of a "scientific" theory of literary criticism;

1:Stanford U. S-4, 5 1956 AF15 East China
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6. To promote interflow of literature and art among nations; to develop patriotism and internationalism; and to participate in the struggle for peace led by the USSR.[4]

Before the writers of the association had time to demonstrate their ability to implement these policies by fulfilling pledges to turn out so many pieces of work in a stipulated period of time, the conflict in Korea began.

The war was utilized by the Party as a schooling ground for class education and was depicted as a panorama of international class struggle. On this pretext writers were sent to the front to learn about "reality" in order to delineate the struggle of the "hero of the day" and to draw the "moral of his time." They were expected to make the most of their experience, not only by reporting immediate events but also by recording their impressions in notes to serve as material for more lengthy literary works. With the exception of Pa Chin's Living Among the Heroes, Wei Wei's Who Are The Most Lovable People?, Lu Chu-kuo's Shang-kan Mountain, Yang Shu's Three Thousand-

4. People's Literature, I, 1, October 25, 1949, p. 13. The content of this declaration reads very much like the constitution of the Union of the Soviet Writers in the USSR.

814 538 Li Territory, and a few others which are readable and maintain certain literary standards, most of the writings based upon the authors' experience in Korea do not show maturity even in the handling of the Chinese language. However the Chinese Communists claimed that these second-rate writings adequately expressed the Chinese Volunteers' patriotism and Communist internationalism. In this strategy the Communists departed from one of their most boasted practices. Throughout the war against Japan and the "war of liberation" against the Kuomintang, Chinese soldiers were encouraged to write, and writings from the ranks were lauded and widely publicized. But professional writers were sent to Korea, probably to assure a more skillful dramatization of the Communist cause.

However, the Korea front was not the only place where writers were to learn about "reality" and to dramatize the "cause of the people." While the war was going on, Ai Wu, Ts'ao Yü, the noted playwright, and other writers were sent to factories; Ho Ching-chih, author of the celebrated The White-haired Girl, was sent to study life in the villages; Ting Hsi-lin, Liu Ch'ing, Li Tzu-hua, Mu Yeh, and a host of other veteran motion picture producers and directors were sent to Shanghai to participate

1:Stanford U. S-4, 5 1956 AF15 East China
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914 in the Three-Anti and Five-Anti campaigns.[5]

•538 But these writers were not to record life as they observed it. Before they left for their "life schools," they had to undergo some "training." One can imagine the situation: writers of the calibre of Pa Chin and Ts'ao Yü learning from the speeches of Lu Ting-i and Ch'en Po-ta, the two propaganda chiefs of the regime, "how to describe people, how to abstract living reality and exercise care in collecting material, how to portray and praise, and above all, how to avoid making mistakes." It would appear that the Communists were so eager to prove the righteousness of their actions that they carefully arranged that "history" be recorded exactly in the way they wished it to seem.

Judging from the extent to which land reform turned the rural, social, and political order upside-down, the Three-Anti and Five-Anti campaigns destroyed the bourgeois stronghold in the national economy, and the way in which the war in Korea affected the national life, one might expect that those writers who had been given the opportunity to witness these

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5. See the chapter on Subersive Potentialities in this handbook for the content and impact of the Three-Anti and Five-Anti campaigns.

814 momentous events would accomplish literary
538 feats of equal magnitude. On the contrary, one finds, with only rare exceptions, "formula" stories which have all the correct political ingredients demanded of them but which lack originality and any attempt at characterization. One story of land reform reads much like another, the only differences being the names given the heroes and some few idiosyncracies of the writers in the use of colloquial expressions and political jargon. Necessary adherence to a prescribed political formula has blighted creativeness.

C. Literary Criticism

Fear of originality in literature is the result of the influence of officially organized and directed literary criticism, which uses Communist literary theories to coërce. The disparity in regard for critical and creative writing has stunted the young Communist literature and precluded a normal growth.

814 Outstanding instances of the enervating
538 effect of Communist criticism are the reviews of the play "The Song of the Red Flag" and the story "Old Worker Ku Fu-shan." The play,
536 concerning shock-teams in a production drive, was initially praised by the Communists themselves; later, it was criticized because "it did not give a strong protrayal of the trade union and the Party." According to the critics, the

814 author should have used the play to strengthen
538 the prestige of the trade union among the worker-
536 audiences and to emphasize the "heroic" qualities of the leading protagonist, a Communist cadre. The portrayal of the Party cadre P'eng Kang in the play was deemed incorrect, "for the Party's leadership is invariably collective, but in the play, P'eng seems to be quite alone." The play was thus rated "of low educational value." The author of "Old Worker Ku Fu-shan" was reprimanded because he "not only distorts the image of a model Party member but also completely ignores the function of Party training and leadership."

814 The classic example of Communist literary
546 and artistic criticism involves the 1951 Shanghai-produced film, "Wu Hsün Chuan," based on the life of a famous nineteenth century advocate of free education who lived in Shantung Province. Wu Hsün was born into a poor family and was thus deprived of formal education. In order to help children to attend school, he dedicated himself to hard work and frugal living; and by shrewd investment of his savings, he succeeded in accumulating funds for the education of the poor. Wu Hsün's contribution to Chinese education was never questioned until the Communist critics attacked the film. Wu's efforts, according to the Communist critics, only strengthened the feudal order and arrested the forces of progress; rather than serving as an "accomplice" of the Manchu rulingorder, the

1:Stanford U. S-4, 5 1956 AF15 East China
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814 546 On August 4, a final and definitive verdict on the film was delivered by Chou Yang, the Vice-minister of Cultural Affairs of the Communist government. He labeled the film as unrealistic art and a product of anti-historical and anti-popular ideology.[7] Party organs in all parts of China where "Wu Hsün Chuan" had been shown used the film as a target for ideological propaganda. The ideology of the film was also discussed at the third session of the first National Committee of the Chinese People's Political Consultative Conference, which met from October 23 to November 1, 1951. Members of the All-China Federation of the Literary and Art Circles began to echo the view of the Central Committee of the Party and confessed that, while they had made definite progress in the past two years, nevertheless they had always fallen behind the development of Chinese society. This confession led the writers to "plunge" into study in an effort to "remold their idology and to sharpen their critical sense."

814 538 This conflict between critical and creative forces also manifests itself in the bulk of the incongruous writings of the literary critics in Communist China. The critics has ready an abundance of clichés, jargon, and theories of

7. Current Background, Hong Kong, American Consulate General, No. 113, September 1, 1951.

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socialist realism, but they are clearly ill-digested and are used with little discrimination or literary skill. Quotations from Marx, Lenin, Stalin, Gorky, Zhadanov are frequent but are not integrated into the theme of the text. Even Communist critics have noted that many quotations from orthodox Marxist texts are either irrelevant or superfluous.[8] Excess of verbalism at the expense of content makes literary criticism irreconcilable with the alleged theory of its essentially didactic function. Much criticism is lukewarm and stereotyped, written by writers who are called upon by the Communists to undertake the task of attacking their fellow writers. In this case, what is criticized is invariably the "petty bourgeois standpoint." The exception to the rule is Mao Tse-tung himself, who, from his position of absolute authority, can write criticism which is non-imitative, forceful, and pointed, even by the standards of the free world. Top Communists, like Liu Shao-ch'i, for example, who seem to be more confident in translating Marxism into practice, do not quote from orthodox texts as often or use as many clichés as the lesser Communists.

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8. Shen Chu-chung, "The Popularization of Theoretical Criticism of Literature and Art," People's Literature, No. 9, July 1, 1950, pp. 27-28.

1:Stanford U. S-4, 5 1956 AF15 East China
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538 Since 1949, Chinese Communist literature appears to have concentrated on a number of well-defined themes. It has been most concerned with the individual under the Communist system and the problems confronting him. These have included the social confusion of the "New Democratic" period, the doubts of the intellectuals the "criminal activities of the bourgeois merchants, and the lackey of the imperialists," the rise of the industrial hero, the struggle against the "enemy of the people," and the appearance of human types based on the newly created Communist "tradition." Even the "return to history" is oriented to the solution of certain present-day problems.[9] Patriotism,

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9. Writers are told to find evidence in history of the excellent qualities of the Chinese people, and to appreciate and to learn the beautiful styles in Chinese literary heritage. For instance, the poet Li Po (A.D. 701-762) who was an incorrigible individualist, can now be safely described as a "great patriot," for "Li Po could not have written such beautiful verses about the magnificent rivers and mountains of his fatherland had he not been very patriotic." His many lyric poems which sang praises of the bright moon are now intepreted to mean his longing for a "cleaner" world, and therefore indicate his personal integrity; his mild protests against the conditions of his time are now interpreted as signs of his progressive spirit. Wang Yao, Li Po, Shanghai, Jen-min ch'u-pan she, 1955. Ch'ü Yuan, the poet-statesman of

1:Stanford U. S-4, 5 1956 AF15 East China
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9. (continued) the Kingdom of Ch'u in the Chan-kuo period (481-221 B.C.), is alluded to for his "patriotism and sympathy for the common people," Kuo Mo-jo, "A Brief Account on Ch'ü Yuan," People's Literature, No. 44, 1953. Emperors like Han Kao-tsu and T'ang T'ai-tsung, who increased the national territory and the prestige of the Chinese people, are now praised as heroic. This salvaging of historical characters and literature for Communist posterity could be a sign of a felt need. There are reports that since the Party came to the cities it has been neglecting to supply enough reading material for the people in the old Liberated Areas, and the people have gone back to the old novels. In order that these people may not be "poisoned" by the "feudalistic ideas" in the old novels, the reinterpretation of the characters in old novels according to dialectical materialism seems far more necessary than the writing of novels of comparable stature.

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538 aestheticism, and naturalism are all good literary themes, provided they are imbued with the spirit of "socialist realism," i.e., belief in the inevitability of the development of socialism.

Since 1949 China's best writers have not produced any first-rate work. If there happen to be interesting writings that suit the taste of the reader, they do not fit into the theoretical scheme of the Party. Hsiao Yen-mu's short story "Between Us, Husband and Wife," for instance, was criticized as "employing the intellectual's viewpoint and taste to distort the image of the working masses and to vulgarize things political."

Some writers are unable to find publishers for their work, not because the work is counter-revolutionary but because its theme is considered untimely. In 1952, Miao Yen-hsiu was advised not to publish his Miao-shan Feng-kuang, a long poem about freedom of love and marriage in Miao communities, because the Communists did not think a celebration of the equality of the sexes useful to the Communist revolution at that time.

Romantic novels of love and sophisticated novels of human relationships are not published. When love does come into the scene, it is shown as subsidiary to other, more "worthy" and "unselfish" problems (i.e., problems social and political).

1:Stanford U, S-4, 5 1956 AF15 East China
~~AF15~~ AF15

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538 Although the writer may desire to let human relationships play a decisive part in the development of his material, there is a tendency to utilize abstract characters rather than vivid personalities. Most of the writers who choose to deal with the exposure of corruption and the excesses and tyranny of established institutions are more adept at protraying "negative" personalities than creating "positive" personalities in keeping with the Communists' view of the "heroes" of the new regime. This is true, despite the fact that Communist leaders have repeatedly told the writers "to give the most important position in the plot to the affirmative man," and that "in no case should evil be vivdly presented, lest virtue remain an abstraction," for it is now the writers' task to describe the bright possibilities of life under Communist leadership.

The recent development of literature and art in China seems to parallel that in Soviet Russia. In China, the emphasis to praise industrial and agricultural heores follows the pattern of Soviet literature. The influence of the war in Korea upon literature in China is comparable to the influence of World War II upon Russian literature. Now that we hear about the "thaw" in Russian literature,[10] can we

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10. Walter Z. Laqueur, "Russia in Flux, I. The 'Thaw' and After," Encounter, London, October 1955, p. 35.

1:Stanford U, S-4, 5 1956 AF15 East China
AF15

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538 anticipate a similar development in China? Hu Feng's attempt in early 1955[11] to liberate literature from the shackles of politics, though ended in failure and personal disgrace, indicates, nevertheless, conscious recognition by a group of writers of the freedom necessary for the creation of works of art.[12] Only general discussion of minor ways to improve literature has been undertaken by leading authors like Mao Tun (Shen Yen-ping) and Ai Ch'ing, and all discussions are prefaced by fervent dedications to the Marxist-Leninist world outlook. While the parallel we draw of the development of literature in the two countries may aid in the understanding of certain similarities, the parallel is not complete. If we compare the contents of the first six issues of People's Literature (October 1949 to April 1950) with the six issues published in the first six months of 1955, we find a noticeable change: the percentage of creative writing by Chinese has increased, and the percentage of works translated from the Russian has decreased. Among the translated works, the percentage from Soviet Russia is smaller than it was, and there is now a sampling of literature from non-Communist sources, including, surprisingly enough, the tales of Hans Christian Andersen.

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11. Hu Feng is a well-known Communist writer, and was the protégé of the Communists' "liberary saint" Lu Hsün.

12. Laqueur, op. cit., p. 35.

1:Stanford U. S-4, 5 1956 AF15 East China
AF15

II. THE GENRES OF LITERATURE

A. Translations from Russian Literature

538 Translations from Russian literature are included in this section because of the influence they have had on Chinese intellectuals.

According to a survey made in 1937 in twenty-one Chinese universities and eight high schools, foreign literature, particularly Russian, English, and American, had an important place in the intellectual life of contemporary youth in China. Gorky was mentioned oftener than any other foreign author. Other favored Russian authors included Tolstoy and Turgenev.[13] The popularity of Russian literature seems remarkable in view of the fact that between 1927 and 1949 there were no Russian schools in China and almost no Russian was taught. Of course, many works of Russian literature were translated into Chinese.

The success of Russian literature in China stems from the Chinese appreciation of the problems confronting Russian society: the

13. Olga Lang, Chinese Family and Society, New Haven, Yale University Press, 1946, pp. 276, 363-364.

538 conflict of generations, new sexual ethics, the struggle for sexual equality, the struggle between the doctrine of "non-resistance" and a revolutionary attitude toward life. Sympathy with the Russian revolution has also played a part.14

Translations of post-1917 Russian writings such as Krymov's Tanker Derbent (1939), Ostrovsky's How Steel Was Tempered (1937), Simonov's Days and Nights, a novel of Stalingrad, Scholokhov's And Quiet Flows the Don, and Virgin Soil Upturned, a novel about collective farming, and Fadeyev's the Young Guard (1945) were read by secondary school and college students prior to the advent of Communist rule in China. These novels encouraged young intellectuals with a yearning for a "positive" life of action no less heroic, revolutionary, and romantic as that experienced by the heroes about which they read. These novels had an obvious influence on the radical movement among the students who defied the Kuomintang regime.

Today, Bassov, hero of Krymov's Tanker Derbent, and Korchagin, hero of Ostrovsky's How Steel Was Tempered, are more familiar

14. Lang, ibid., p. 276. O. Briere, Les tendances dominantes de la litterature Chinoise contemporaine, Bul. Univ. Aurore, Ser. III, Vol. 9, No. 35, July 1948, p. 251.

1:Stanford U. S-4, 5 1956 AF15 East China
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538 to the students than many of the characters in novels written by Chinese authors, most probably because the Chinese novels are poor imitations of Russian originals. Mayakovsky's poem "Lenin" is acclaimed by the Chinese Communists as a model of socialist realism, and Michael Prishvin's nature poetry is popular. Chinese translations of Ehrenburg's Storm and Nikolayava's Harvest are best-sellers.[15]

Since the establishment of the Central People's Government, delegations of Russian authors have visited Peking and other important cities of China. Russian is now taught in Chinese schools as the first foreign language. Under the Communist regime, the Sino-Soviet Friendship Association, with branches throughout China, has contributed much in the promotion of popular appreciation of Russian culture.

B. Academic Writings

814 Academic writings under direction of the Chinese Communists seems to be concentrated

15. "'Liberating' the Creative Impluse in China," The Time Literary Supplement, August 5, 1955, xlii. For the Chinese Communists' own estimation of the influence of Soviet literature on Chinese writing, see Pa Jen, Look at the Soviet People through Soviet Literature, Peking, Chung-kuo ch'ing-nien ch'u-pan she, 1955.

812 philosophy in the past centuries, especially as it is concerned with the problem of knowledge and action, and to place the various revolutions in the same context. The article attempts to make Mao Tse-tung's ideology seem respectable, but it adds nothing to the development of philosophy. This state of affairs is necessarily the case since "truth" was declared in Marxian writings before 1949, and there is no room for new ideas except in commentaries on "orthodox views." Cadres and students must study Party and government documents in the light of Marxian texts. By attacking "wrong" views, "correct" dialectic materialist views are vindicated. The recent attack on Hu Shih's "bourgeois" philosophy illustrates this point.[18]

C. Fiction

538 The greater part of the East-China Region came under Communist control after North China and Manchuria had been conquered. This region was therefore not the first to face problems of industrial recovery, agricultural revival, the land reform, and the liquidation of anti-Communist forces. Since Communist

18. Criticism on Hu Shih's Ideology (3 vols.), Peking, San-lien shu-tien, 1955.

538 literature is intended to describe the solution of these problems, stories and novels which dealt with these aspects had already been produced in Manchuria and North China. As a result, all the writings in this region seem stereotyped and lacking in originality. Even among the literature on the "war of resistance" against Japan, stories of the "heroic deeds" of the 8th Route Army in North China overshadow the accounts of anti-Japanese activities in East China.

214 East China, however, has many publishing houses, especially in Shanghai. They have been made subsidiaries or branches of the government's publishing enterprise which has its headquarters in Peking. The centralization of publishing assures the widespread popularity of novels which have received government approval.

538 People in East China, like people in North China, also read Yüan Ching and K'ung Chüeh's best-seller Hsin Erh-nü Ying-hsiung Chuan (The Biography of a New Hero and Heroine), a 200,000-word account of the repulse of the Japanese invaders in North China, written in the style of the old-fashioned Chinese novels,[19]

19. The first edition of 10,000 copies was sold out in twenty days, 80 per cent being sold in North China. Although pleased with its success, the Communists have lamented the fact that the Chinese people are still too fond of the traditional "feudalistic" novels, that a novel of new ideas and new people could be successful only when dressed in traditional forms.

538 and Ting Ling's The Sun Shine on the Sang-chien (Sang-kan) River, a novel about the struggle of the people in North China during the 1946-48 land reform, which was awarded the Stalin prize. Liu Pai-yü's Lights Ahead, which describes the crossing of the Yangtze River by General Liu Po-ch'eng's army during the "liberation war" against the Kuomintang, is also well-known in East China.

Recently the Communists have encouraged stories based on the deeds of the New Fourth Army in East China during the "war of resistance" against Japan. So far no major work in this field has appeared.

D. Poetry

Although Mao Tse-tung himself composes poems in the classical style, the "new poetry" which is written in pai-hua (vernacular) is in vogue in East China today as in other parts of China

The pre-Communist pai-hua poetry of Wen I-to, Kuo Mo-jo, and Hsü Chih-mo still receives favorable comment. The publication of Wen's collected poems, Still Water, was an important literary event in 1929. Hsü experimented with new forms, including those found in Western poetry. He was less concerend with the theory and art of versification than was Wen. Wen's work The Forms and Rules of Poetry (1926) which lists musical, artistic, and architectural

538 skills as the necessary elements of good poetry, is a unique contribution to pai-hua poetry.

Kuo Mo-jo's poetry had energy and imagination but was without discipline and restraint. In the 1920's, when Kuo was the leader of the Creative Society, he advocated "art for art's sake." He was the first to introduce untranslated Western words and phrases into pai-hua poetry. Although Kuo is not productive nowadays, and his poems are not popular today, his present prestige as a "literary personage" is based on his past achievement; and his present political position as a cultural leader in the Communist regime in turn encourages the sale of his poems. Working now for the Communist cause, although not a Party member, he is comparable to Simonov of Russia, for Kuo, like Simonov, spends a good deal of his time heading Chinese cultural delegations to other countries and entertaining foreign cultural delegations to China.

Ai Ch'ing and T'ien Chien are established as Communist poets. Ai writes prose poems and T'ien writes extremely short verses. The average Chinese reader is apt to appreciate Ai more than T'ien, especially since Ai writes of everyday things familiar to the reader and T'ien draws his inspiration from a private vision of the new world.

538 Ma Fan-t'o and Li Chi are often spoken of together. Ma's poems are modeled upon popular rhymes. Li Chi's poems are modeled after Shun-t'ien-yu, a folk-song pattern popular in Shansi and Suiyuan during the war against Japan.

All the poets mentioned above are known nationally. Their styles are imitated by lesser known poets. Kuo, Ai, and T'ien won their first recognition as poets among Shanghai literary circles before the war.

E. Popular Rhymes and Folk Songs

538 533 Popular rhymes and folk songs in East China are not as free in form as those in North China. They are usually of 4-line stanzas, each line containing seven syllables which are, in fact, seven characters in written form. Only those of Kiangsu are unrestricted in the number of words to line, although they do adhere to the four-line stanza.

The Chinese Communists have always been active in fostering folk songs and popular rhymes which welcome or accept the new political order. The best example is "Tung-fang Hung" ("All Red the East"), a folk song originating in Shensi and now well-known in East China, which likens Mao Tse-tung to the sun rising in the east. Some of the newer folk songs fostered by the Communists praise construction and eulogize the "new people" under the present regime.

538 Some of the older folk songs are now being rearranged so that the old forms accomodate the 533 new ideology. The most notable example is Yüan Chang-ching's rearrangement of "The Water of the Chang River." In East China nothing of comparable quality is known to have been composed.

F. Drama

536 Stage plays in China can be roughly divided into four kinds: (1) folk plays native to small dialectal districts, (2) ching-hsi or p'i-huang (Peking opera), which is appreciated in all parts of China proper, but particularly in Peking, Tientsin, and Shanghai, and in big cities of other regions, (3) the new opera, a genre created by the Chinese Communits, and (4) the modern play. These, together with motion pictures, are now utilized by the Communists to disseminate ideological and political messages.

1. The folk plays. Just as there are many dialectal differences in East China, so the folk plays are both numerous and various. The following are the most representative.

"Shantung pang-tzu" is one of the many variations of the North China pang-tzu. The